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ABSTRACT

This monograph presents a sampling of papers delivered at a multidisciplinary conference focused on two dominant entities in African American cinema: religion and music. Papers in the monograph are grouped into three sections: the scholar's involvement in the filmmaking process, early Black theater and film, and contemporary issues in Black cinema and other forms of popular expression. Following a comprehensive overview of the paper, "In Touch with Film, the World of Academe and the Spirit of African American Culture" (Gloria J. Gibson-Hudson), papers in the first section are, as follows: (1) "'Saturday Nite, Sunday Morning': The Secular/Sacred Dynamic in the Life of Arnold Dwight 'Gatemouth' Moore" (Mellonee Burnim); (2) "'To Be or Not to Be...?' Notes on the Art of Filming African-American Real Life" (Gerald Davis); and (3) "'In the Rapture': The Anatomy of an Afro-American Documentary Film" (William H. Wiggins, Jr.). Papers in the second section are: (4) "Black Theatre Development and Black Film: 1910-1921" (Bettye Collier-Thomas); (5) Oscar Micheaux's 'Body and Soul': A Film of Conflicting Themes" (Charlene Regester); and (6) "Oscar Micheaux's 'Darktown Revue': Caricature and Class Conflict" (J. Ronald Green). Papers in the third section are: (7) "Defining the Right Thing: Sanity and Violence in the Works of Twentieth Century African-American Dramatists" (John Howard); and (8) "Contemporary African-American Religious Quests for a Popular-Based Political Culture" (R. Drew Smith). (NKA)

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